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# Product placement in movies : a content analysis of contexts of the placement

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**PRODUCT PLACEMENT IN MOVIES:  
A CONTENT ANALYSIS OF CONTEXTS OF THE PLACEMENT**

**A Thesis**

**Presented to**

**The Faculty of the School of Journalism and Mass Communications**

**San Jose State University**

**In Partial Fulfillment**

**of the Requirements for the Degree**

**Master of Science**

**By**

**Ai Makino**

**December 2006**

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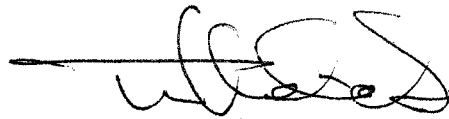
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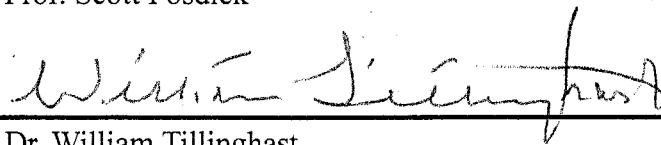
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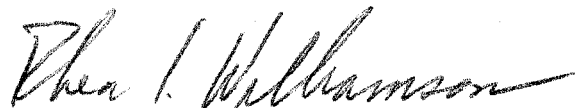
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## ABSTRACT

### PRODUCT PLACEMENT IN MOVIES: A CONTENT ANALYSIS OF CONTEXTS OF THE PLACEMENT

by Ai Makino

This thesis focused on the relationship between product placement and the context of movies in which they appear. The researcher examined ten top grossing Hollywood movies from the year 2000 to 2004 (total 50 movies). The results of this study suggest that more brands are placed in scenes that have positive contexts, rather than in scenes that have negative contexts.

To determine the relationship, the five broad categories of contexts of movies were observed; association with characters, product usage, storyline, violence and pornography, and movie image. The significant findings include that more brands were embedded in the scenes that had positive storyline. When brands were associated with movie characters, they were more associated with heroic leading characters than villainous or unimportant characters. The study also revealed that there were cases in which brands were associated with illegal activities such as underage drinking, drinking driving, or driving without license.

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## Chapter I

### Introduction

“The aim is not simply to get a product on the screen; it has to be the right movie with the right stars and the right image.”

(Segrave, 2004, p. 180)

Product placement is one of the fastest growing fields in the marketing industry. Its spending in the mass media in 2004 was 3,458 million dollars, a 210% growth from 1999 and a 425% growth from 1989 (PQ Media, 2005). Product placement is an advertising tactic used by marketers in which real branded products or services appear in a fictional media such as movies and television programs. In the Steven Spielberg movie “*The Terminal*” (2004), the European man, played by Tom Hanks, was stranded in a JFK airport terminal. During this process the movie presented dozens of advertisements such as Burger King that the characters came across. As most parts of the story took place in the airport, United Airlines was also showing up rather prominently. Those brands were not shown by accident; they were placed in the movie by careful consideration for a promotional purpose.

The practice of embedding a brand into the mass media is not a recent development. From the time of radio broadcasting in the 1920s to the early television age, advertisers have been involved in using editorial contents for their promotional purposes. The television show “*Man Against Crime*” (1949) was sponsored by Camel

cigarettes and had many scenes in which characters smoked cigarettes that were distributed by the company. Before filming began, the cigarette company issued strict instructions to the scriptwriters, directors, and actors that illustrated how the cigarettes should be used while shooting. They should be smoked gracefully, not puffed nervously, and there should never be any suggestions of a narcotic effect resulting from smoking. No one in the show was allowed to cough, and depictions that could lead to arson or fires were strictly avoided (Turner, 2004; Kretchmer, 2004).

More recently, product placement was expanded into other media forms such as books, music, and video games. In 2005, the dominant fast food chain, McDonald's, hired an entertainment-marketing firm to launch a new marketing promotion. The proposal was to have hip-hop artists integrate the Big Mac sandwich into the lyrics of their songs. McDonald's would pay the artist an agreed sum of money per radio play of the song (Graser, 2005). However, the deal was leaked to the mass media which resulted in heavy criticism. Ironically one group of singers made a song that parodied the deal. The intensified practices had been pushed due to advertisers' anxiety about declining exposure of the traditional advertisements: caused by the Internet, digital video recorders such as TiVo, and portable media players like iPod, that enabled otherwise passive consumers to have only what they want when they wanted it (Donaton, 2004).

Ever since 2000, where there has been rapid growth in the industry, many academic studies of product placement have taken place. Developing a measurement tool that could assess the effectiveness had been the most active area of study because analyzing return on investment was necessary for advertisers and agencies. However,

the industry is yet to derive a standard form of measurement at this point. Developing the theoretical framework of how product placement works is still in progress (McCarty, 2004; Auty and Lewis, 2004). Another scarce area of the study was a close-up, detailed examination of how product placement functions in individual piece of works.

Practitioners come up with new tactics on a daily basis, but follow up studies have not been able to catch up (Friedman, 2004). Simultaneously, the industry keeps growing without an organized theoretical background.

The purpose of the study in this paper is to analyze the context of scenes that have product placement. Specifically, the research was designed to examine the idea that product placement should be associated with positive contexts, rather than with negative contexts. This study will look at 50 Hollywood movies released from 2000 to 2004 in the United States. The research in this paper will make a significant contribution to the development of the product placement industry.

## Chapter II

### **Literature Review**

#### **Background**

Through product placement, a branded product or service is included as part of a mass media program in return for some consideration from the advertiser (Karrh, 1998). The practice was commonly known as “product placement”. Karrh then continued by stating that the term did not correctly describe the nature of activity and it should be called brand placement. When advertisers placed their products in the mass media, their aim was to try and impress upon the audience a particular brand rather than a product type.

When a brand was placed in the mass media programs such as movies or television programs, unobtrusiveness is a major consideration. Marketers knew that if the placements made viewers think about the exchange between manufactures and studios, it ceased to be a good placement (McCarthy, 1994). That was the biggest difference between product placement and traditional advertising (McCarty, 2003). Since a product was seamlessly embedded into a storyline of movies or television programs, the practice was often mentioned as a marketing strategy that blurred the line between marketing and entertainment (Solomon& Englis, 1994; McCarty, 2003; Donaton, 2004).

Because the nature and the practice of product placement were different from those of traditional advertising, researchers have developed their scholarly works separately. Studies on product placement could be categorized into four areas: the

history and prevalence of the industry, consumers' attitude and perceptions of the practice, measuring the effectiveness, and the psychological process of viewers (McCarty, 2003).

The appearances of product placement in movies were traced back before the First World War. The idea of promoting products in movies became popular among marketers during the 1930s (Galician & Bourdeau, 2004). At the beginning, products were placed usually in exchange for manufacturers supplying their branded products to movie studios as properties. By using real products instead of generic properties, moviemakers believed that their movies became more realistic and dramatic (Segrave, 2004). This idea of adding reality to movies was still widely believed and supported as a rationale for the practice, by proponents of product placement. Their opinions were that using generic products or fake branded products could be spotted easily and this reduced the authenticity of the movie (McCarthy, 2004). The same people said that it was disconcerting when a character in a movie asked for beer but was not asked what kind, or when a box of electrical appliances was labeled "SUNY," in a parody of the famous brand "SONY" (Natharius, 2004).

As almost all the articles about product placement mention, the legendary placement of Reese's Pieces candies in the 1982 movie "*E.T.*" was the turning point in the history of product placement and changed the industry dramatically. Hershey, the manufacturer of the candy, claimed a 65% increase in sales of Reese's Pieces in the year the movie was released (Karrh, 1998). This propelled marketers to start considering product placement as one of their marketing strategies and for studios to start regarding it as a form of revenue to cover their raising production costs. Around this time, 20th

Century-Fox became the first major Hollywood studio that officially offered marketers a specific display of branded products in their movies in return for cash (Segrave, 2004). Today, every major studio has the department, commonly named Production Resources. Their main job description is to comb through scripts looking for placement opportunities (McCarthy, 1994). In 2002, the movie studio Miramax went out to the market asking for 35 million dollars from automakers interested in having their vehicles in the movie “*Green Hornet*” (2006). The offer was made even before the script had been written (Donaton, 2004). This goes to show how much of an affect the business of product placements had on the movie industry.

In the economic relationship between studios and marketers who want to have their brands in a movie, there were two necessary conditions: (1) the marketers should perceive that they will receive value by the placement, and (2) the studios should be motivated by economic incentives (Balasubramanian, 1994). The development of recording devices such as videocassette and DVDs enhanced the former premise by giving an opportunity for the movie to be shown repeatedly after an exhibition in a theater was finished. Recently, the prevalence of cablecast television has also facilitated the value of product placement by means of frequently exposing the consumers to those products.

The successful placement in the movie “*E.T.*” made both manufacturers and studios realize the value of the business. It led to the development of a new business; product placement firms (Segrave, 2004). A product placement firm is a broker that intermediates between manufacturers and movie studios or television productions.



Instead of making a placement deal between manufacturers and movie studios directly, a placement firm takes care of the process. Product placement firms will be discussed further in the literature review.

### The Psychological Process

In order to make an effective placement, theoretical background for how product placement works is an essential area for consideration. McCarty (2003) noted that product placement needed to be analyzed by multidimensional aspects. When it came to placements in a movie, there were several ways in which brands were advertised. The brand could be visually presented as a property or the background in a scene. It could also be mentioned verbally by character(s), or often times both visual and verbal placement could occur at the same time. Furthermore, handling the product in different ways created the effect desired by the company making the placement.

### Three-dimensional Construct of Product Placement

Russell (2003) conceptualized product placement as a three-dimensional construction. The three dimensions were (1) the level of visual placement, (2) the level of verbal placement, and (3) the extent to which the product was connected to the plot. Those three dimensions were referred to as screen placement, script placement, and plot placement, respectively (p.357). For example, a brand logo that merely appeared as the background view was considered as only a screen placement with low intensity of plot connection. When a product plays a major role as an essential property with a leading character in a movie, the placement is on a high level in the three scales. Among those three dimensions, the level of plot placement is the most significant element that

determines the role and meaningfulness of a placement (Russell, 2002). Partly because of its complex structure illustrated by Russell's multidimensionality, there had not been a model that was unanimously approved which could explain how viewers processed product placement. McCarty (2004) noted there were three possible models to demonstrate the psychological process of how product placement worked for viewers: (1) mere exposure, (2) classical conditioning, and (3) transformational advertising.

### Mere Exposure

The theory of mere exposure suggested that increasing exposure to a stimulus increased the preference for that stimulus (Pracjusz, 1995). Basically, the way mere exposure worked was that previous exposure of a stimulus evokes a habitual response that rendered a stimulus less threatening and hence, more approachable. If other conditions were equal, consumers were more likely to approach and select a brand that had greater previous exposure (Baker, 1999). Baker then noted that mere exposure could have a larger effect on brand choice than on brand attitude, because the approach tendencies created by mere exposure might be pre-attitudinal in the sense that they were not required to form brand attitudes. Janiszewski (1993) noted that a feeling of familiarity generated by mere exposure was later interpreted as a preference for the stimulus. This interpretation could occur without recollecting initial exposures. Rather, a person's awareness of previous exposure to the stimulus could provide an explanation of his or her familiarity with the stimulus and discourage the person from interpreting the familiarity as liking.

Repetition and duration were the two general strategies to enhance the effect of

mere exposure (Janiszewski, 1993). Repeated exposure to a stimulus provided an individual with repeated opportunities to attend to the stimulus, thus this increased the opportunity to establish a memory trace that resulted in the familiarity that affects a subsequent conscious appraisal of the stimulus. Also, as the length of an exposure increased, opportunities for paying attention to the stimulus were enhanced, as were the resources that were devoted to create a mental representation of the stimulus.

Some types of product placement could be explained by those characteristics of mere exposure, particularly those that involved brands presented as properties or backgrounds in scenes of a movie (McCarty, 2004). Brand logo marks shown on the screen repeatedly might be able to expect effects of mere exposure by viewers.

However, there were some factors that affected the success of mere exposure. In the study of circumstances in which advertising utilized mere exposure, Baker (1999) noted that there were three variables that influenced the effects of mere exposure: (1) brand familiarity, (2) perceived performance characteristics of a brand, and (3) motivation to deliberate at the time of brand choice. Firstly, mere exposure facilitated the choice of a brand over competitors with equal or lower brand familiarity, but not over brands with superior familiarity. Secondly, it was effective for a brand to compete against another when the other brand was not perceived to have superior performance characteristics. Thirdly, it was more likely to be effective when the motivation to be deliberated at the time of brand choice was low. In other words, not all branded products or services could use mere exposure as an advertising strategy because the effect depended on characteristics of the brand. Consequently, viewers' psychological processing of some

screen or script placements, in Russell's three-dimensional construct, that had particular characteristics could be explained by the theory of mere exposure.

### Classical Conditioning

The model of classical conditioning also explained the viewers' processing of product placement on a basic level (McCarty, 2004). Repeated pairings of a beautiful actress; the unconditional stimulus with an embedded brand; a conditioned stimulus (hereinafter referred to as US and CS) caused the brand to automatically evoke a favorable feeling (the conditioned response), which was the same positive feeling the beautiful actress portrayed (Baker, 1999). There were two perspectives among researchers who studied how classical conditioning worked in the advertising field by means of affective and cognitive conditioning (Kim, Allen, and Kardes, 1996). Using affective conditioning to explain brand choice, Baker (1999) noted that consumers might be aware that an advertisement evoked a positive feeling by showing beautiful visuals or funny jokes, but they may be unaware that these affect-producing elements of the execution were influencing their perceptions of and attitudes towards the brand. In this perspective, the pairing of CS and US causes an automatic transfer of feeling from the US to the CS. The procedures of pairing US and CS led people to form attitudes toward objects without any conscious deliberation about those objects' attributes (Kim, Allen, and Kardes, 1996).

On the other hand, from the cognitive perspective, merely being exposed to the pairings of CS and US did not assure that viewers would form favorable attitudes toward the CS. Instead, viewers had to pay enough attention to the sequencing structure to

learn the CS to US contingency and hence to form a favorable attitude toward the CS (Shimp, Stuart, and Engle, 1991). For conditioned learning to occur, in this perspective, it was essential for viewers to be aware of the contingency between CS and US. One explanation of this was that the contingency awareness enabled the viewer to infer something about the attributes of the CS on the basis of information provided by the US. Hence, if contingency learning enabled people to infer favorable beliefs about a brand, then a favorable attitude toward the brand would also be expected (Kim, Allen, and Kardes, 1996).

This perspective led to the idea of associative learning (Shimp, Stuart, and Engle, 1991). Associative learning was a concept of viewing memory as a network consisting of various nodes connected by associative links. For example, a scene of a movie and a brand represent nodes, which initially were unconnected but became linked over time through repeated placement. When a brand was associated to a celebrity in a movie, the feeling towards a celebrity was expected to transfer to the advertised brand through their recurring association. The repeated exposure to those two stimuli resulted in simultaneous activation of memory nodes representing those stimuli built an associative link between the two nodes; the celebrity and the brand (Till and Shimp, 1998).

### Transformational Advertising

While the mere exposure and the classical conditioning explained some aspects of product placement, Russell (1998) suggested the notion of transformational advertising as an explanation for his three-dimensional framework of product placement.

Transformational advertising, as suggested by Puto and Wells (1984), is a form of

advertising that associates the experience of using the advertised brand with a unique set of psychological characteristics which would not be associated with the brand experience to the same extent without exposure to the advertisement. It makes the experience of using the product richer, warmer, more exciting, and/or more enjoyable. The perceived brand experience transformed by the exposure to the advertisement then affected the attitude towards the brand (Aaker and Stayman, 1992). In contrast to the informational advertising that was intended to provide factual information to viewers, transformational advertising was essentially affect-based, appealing to viewers' emotion, feeling and mood (Swaminathan, Zinkhan, and Srinivas, 1996). Puto and Wells (1984) noted that in order to be effective as a persuasive communication, an advertisement must be either informational or transformational, or both. The nature of product placement was different from other advertising in the respect that it was mostly indirect and did not usually intend to provide the viewers with factual information about the product (Russell, 1998). Hence, in order for product placement to be effective, it had to be transformational. It worked not by changing consumers' beliefs and attitudes through providing information, but by employing emotion to link advertising experiences and feeling to the brand (Aaker and Stayman, 1992).

The connection between the experience of the advertisement and that of using the advertised brand was so tight that sometimes consumers cannot remember the brand without recalling the experience generated by the advertisement (Puto and Wells, 1984). In this way, viewers perceived a brand that was endowed with the characteristics associated with the movie. After seeing the "007" series, a BMW was not just one of

many automobiles; rather, some viewers automatically associated the brand with James Bond and his suave characteristics in the movie (McCarty, 2004).

Vicarious classical conditioning was one of the explanations for how transformational advertising works (Puto and Wells, 1984). Through vicarious classical conditioning, the portrayal of a social model's responses to the advertised product induced the same responses in the viewers (Deighton, 1985). In terms of product placement, when characters (social models) expressed a favorable attitude towards the brand, this would elicit the same positive feeling from viewers of the movie toward the brand after viewing it. Lifestyle advertising involved the similar idea (McCarty, 2004). Lifestyle advertising was effective by providing a portrayal of a desirable social reality. It showed a brand in the context of an attractive background; then, using the brand became an essential component of viewers' perceptions of the world (Solomon and Englis, 1994).

To recognize product placement as a form of transformational advertising, it was necessary to take into consideration the context of scenes in which the placement occurs (Russell, 1998). It was more than just a matter of a brand being seen or mentioned in a movie; it benefits from the connection to the plot. Therefore, it was context that determined what kind and to what extent the movie scenes elicited feelings from viewers and then it was transferred to the placed brands (Bhatnagar, Aksoy, and Malkoc, 2004, McCarty, 2004). Because of the nature of transformational advertising, the context was expected to elicit positive feeling from viewers. From the transformational advertising perspective, the idea of using product placement was that advertisers embedded their

brands in movie scenes because they expected the positive feelings engendered by the scenes to be transferred to the viewers' experience of using the brands, and then to form favorable attitudes toward the brands (McCarty, 2004). Also in terms of classical conditioning, in order to expect favorable feelings from viewers toward the brand as a conditioned response, conditioned stimuli had to be something positive such as an attractive actress, cheerful music, and so on (Baker, 1999, Shimp, Stuart, and Engle, 1991).

#### Marketers' Viewpoints

Karrh, McKee, and Pardun (2003) conducted a survey of practitioners' views on product placement effectiveness. The members of Entertainment Resources and Marketing Association (ERMA), an entertainment marketing industry group in the United States, were asked a question: which elements of a brand's portrayal are considered by practitioners to influence placement effectiveness? "Product or service being portrayed in a favorable light" was the most common answer, exceeding other choices such as duration of appearance, publicity from other media, or absence of a competing brand.

#### Product Placement Firms

In order to place the brand in a favorable light, it was necessary for marketers to have control over the process of movie making to the certain extent. To accomplish this, product placement firms, also referred to as product placement agencies or brokers, worked as intermediates between marketers and movie studios (Karrh, 1998). Different from other advertising forms in which advertisers managed most of the process, product placement relied on movie studios in terms of how the product appeared on the screen



after the movie was edited and ready to be shown in theaters. Therefore, one of the roles of product placement firms was talking to movie studios on the behalf of the clients to maximize their marketing effects (McCarthy, 2002).

During the work of product placement firms, there are factors that they have to pay particular attention to: (1) overall image of the movie in which they embed the clients' brand, (2) characters or actors with which the brand is associated, and (3) how the brand is used, seen and/or mentioned in the scenes (Segrave, 2004).

First, the image of the movie should be carefully considered. For example, one of the product placement firms discouraged a credit card company MasterCard from participating in the movie "*Death Wish III*", even though the movie had major stars and was expected to be a big hit, because the movie was primarily of a violent theme and contained many shootings (Segrave, 2004). Pornography, extreme brutality, and movies that had a possibility to stir up social disagreements were usually avoided because the marketers did not want their brands to be associated with such controversial notions. Some marketers preferred movies that were intended for families and children because of their moral image. It was a significant role for the firms to keep the clients' brand away from movies that could be disputative and could give a bad image to the brands. This process was referred to as a product displacement (Segrave, 2004).

When the brand was placed around the character in a movie, the viewers' feeling about the brand could be affected by two elements: the role that the character played and the image of the actor who played the role. Therefore, firms needed to examine carefully with which character and which actor the brand was going to be associated.

The purpose of associating a character with a brand was to have the product endorsed by a star or by an attractive character, in a sympathetic environment, to draw a favorable impression from viewers and lead them to emulate the action in the marketplace (Segrave, 2004). To provide an example of a companies reaction to possible negative character influence; one of car companies withdrew its placement from a movie after realizing that their car was to be used by drug dealers in the story. To prevent the brand from being tarnished by negative information such as scandals of a star, some marketers preferred to use deceased celebrities who posthumously cannot engage in behaviors that might bring embarrassment and harm to the associated brand (Till and Shimp, 1998). Both negative features of the character and image of the actor had the probability of eliciting an unfavorable attitude from viewers toward the brand.

Thirdly, firms avoid associating the brand with its inappropriate usage. When an insecticide spray was to be used as a self-defense weapon in a movie, the intention was to blind the enemy. The representative firm did not allow the studio to use its client's products insisting that the manufacturer recommended the product to be used as the label instructed (McCarthy, 2002). Placement of alcohol and cigarettes were required to meet the firm's obligation for the products. Liquor companies did not allow the usage of their products when they are consumed by the underage or alcoholic character in the story. Similarly, depiction of underage smoking, over-consumption of alcohol or cigarettes, or driving under the influence was strictly avoided (Segrave, 2004).

To make sure the products of their clients would be placed in a right manner, product placement firms had to examine scripts before filming begins (Segrave, 2004;

Donaton, 2004; McCarthy, 1994). Segrave (2004) described the process in which a firm work for its client that they screened scripts, selected appropriate vehicles, worked with the production crew, helped develop the creative product, oversaw the shoot on the set, and prescreened the result. Using all kinds of connections and relationship with studios, firms obtained a script for an upcoming production long before shooting starts. They broke it down scene by scene to find where one of their clients' products could seamlessly fit (McCarthy, 1994; Donaton, 2004). The firms would then contact the studios to request a placement of a particular brand in a particular scene (Segrave, 2004). The firms would also visit the sets if permission is given, watch the movie being shot, and track it all the way through to the editing process. This was to ensure that their brands are placed in an appropriate way (McCarthy, 1994). Through placement firms, it was possible for manufacturers to choose which movie, to which precise scene, and with which character they wanted to associate their brand with.

#### Overview and Research Questions

The literature review looked at product placement from two viewpoints: theoretical frameworks that helped explain how product placements worked to the viewers' psychological processing. Followed by the description of the industry, which showed exactly what practitioners expected from the placement and how product placement firms worked as agents.

Researchers suggested the model of classical conditioning and the theory of transformational advertising to demonstrate that viewers' psychological processing of product placement had a potential complication and cannot be explained simply by mere

exposure. Essentially, both of them were highly concerned with the context of the scenes in which placement occurred. In both cases, the context affected the viewers' feeling toward the embedded brand. Consequently, in order to generate viewers' favorable feeling toward the brand, the scenes needed to have favorable context.

From the practitioners' perspective, the survey showed that most marketers expected their represented brands to be portrayed in a favorable light. They did not want their brand to be associated with a negative image of the movie and storyline. Choosing appropriate characters was as important to the way the brand was used. Issues that could cause controversy such as pornography could negatively impact the movie. The existence of the product placement firms enabled them to accomplish those expectations. Since the firms could usually examine scripts before the studio started shooting the movie, it was certainly possible to pick potential movies, and more specifically, ideal scenes for the brands to be shown in. Therefore, if marketers preferred to associate their brands with positive images of a movie, they could do so by utilizing these firms.

In addition to the intuitive sense that prefers positiveness to be associated to an advertised brand, there were enough rationales to say that brands should be embedded in a positive context, rather than a negative one. As mentioned before, the collection of empirical researches on product placement are still in progress. There was only one piece of research that could be found in academic studies of product placement, which examined the positiveness or negativeness of the context of scenes in movies. However, it appeared that the results of the research were against the assumption stated above.

Galician and Bourdeau (2004) examined the 15 top-grossing movies of 1977, 1987, and 1997 (total 45 movies) to see how product placement had evolved during the three decades. One of their research questions was that “Has the theatrical context (positive, negative, mixed, or neutral) of scenes containing product placements changed from 1977 to 1997?” (p.18). According to their result, the total proportion of positive, negative, mixed, and neutral context of scenes containing product placement in those 45 movies was 26%, 28%, 28%, and 18% respectively (*Figure 1*). This result showed branded products were placed more in negative and mixed scenes rather than in positive or neutral ones.

	<u>1977</u>	<u>1987</u>	<u>1997</u>	<u>total</u>
Positive	26%	26%	26%	26%
Negative	27%	27%	31%	28%
Mixed	23%	29%	33%	28%
Neutral	24%	18%	10%	18%

Figure 1: "Theatrical Context of Product Placement in the 15 Top-Grossing Motion Pictures of 1977, 1987, and 1997"  
(Galician and Bourdeau, 2004)

However, the study of Galician and Bourdeau did not discourage the research of this paper from being done for two reasons. First, the Galician and Bourdeau study did

not reveal how they defined the concept of positive, negative, mixed, and neutral in the context of a movie. It was not easy to determine what a positive context is in terms of product placement. Car crashes could give negative image to the branded car. However, it might influence the viewers' attitude positively if the driver of the car was a heroic character and the car saved someone's life, even if the car was totally destroyed. Secondly, the product placement industry was still progressing rapidly and new tactics were being developed almost on a daily basis after that period. After 1997, the last year of Galician and Bourdeau study, the circumstances surrounding the industry have changed. It was natural to assume that the result of the same research, however, using newer samples was going to be different. Therefore, the study in this paper looked at movies after 1997 to update the data.

The literature review gave evidence that showed the scenes in which brands were embedded had to have a positive context rather than negative context, in order to expect positive effects from product placement. Theoretical explanation supported by the model of classical conditioning and transformational advertising required positive context of placements in order to draw favorable feelings and then positive attitudes from viewers towards the embedded brand. Corresponding to this theoretical ground, practitioners thought it was crucial to associate the brand with a positive image for the brand to be promoted effectively. Also, this aim of marketers could be achieved on a practical level by the function of product placement firms.

In the light of these factors, the research question and following subordinate questions are composed to examine sample movies:

Research Question: Is there any relationship between product placement and context in movies?

The research question breaks down into the following seven questions:

Q 1: When brands are associated with characters of movies, in what proportion are brands connected with characters that play positive roles compare to characters that play negative roles.

From the viewpoint of classical conditioning and transformational advertising, the character(s) associated to the advertised brand had to elicit positive feeling from viewers, in order to generate positive attitude toward the brand (Russell, 1998; McCarty, 2004; and others). Also, Segrave (2004) repeatedly noted marketers' expectation to have positive characters use their brands, as opposed to negative ones. Segrave also noted that product placement was expected to have a function of celebrity endorsement, especially when the brands were used or talked about. The modeling paradigm of product placement suggested by Bhatnagar, Aksoy, and Malkoc (2004) required showing a model usage of placed brands. This leads to the second and third research questions.

Q2: When brands are mentioned verbally in movies, in what proportion do brands receive a positive reference compared to a negative one?

Q3: When branded products or services are used in movies, in what proportion are they used in a positive manner compared to a negative one?

In addition to the marketers' aim, the notion of lifestyle advertising required the brand to fit in a desirable representation of life (Solomon and Englis, 1994). To elicit positive effect by the association of the storyline and the placed brands, the storyline had

to be positive, rather than negative. This brings us to the fourth question;

Q4: In what proportion are placements observable in scenes that have a positive storyline, in comparison to those with a negative storyline?

As noted in the literature review, product displacement is one of the most significant roles for product placement firms. Marketers specifically disapproved of their brands being associated with violence and pornographic issues. This leads to questions 5 and 6.

Q5: In what proportion are placements observable in scenes that have violent depictions in comparison to scenes without violence?

Q6: In what proportion are placements observable in scenes that have pornographic depictions compared to scenes that do not contain any pornographic depiction?

The notion of avoiding any negative or controversial images to be associated to the brand is applicable not only to the scenes, but also to the overall image of the movie. Therefore, the following question can be asked:

Q7: In what proportion are placements observable in the movies that have a positive image compared to movies with a negative or controversial image.



## Chapter III

### **Method**

The purpose of the study was to analyze the context of scenes containing a product placement. Specifically, research was designed to examine the idea that product placement should be associated with positive contexts, rather than with negative contexts, which was elicited by the literature review. To examine the 6 research questions drawn from the literature review, this study looked at 50 Hollywood movies released from the years 2000 to 2004 in the United States.

#### **Selection of the Research Approach**

Content analysis was the method of research chosen for this study as the researcher aimed to examine the context of scenes in movies that contain product placement. Baxter and Babbie (2004) noted that content analysis is the study of recorded human communication. They defined content analysis as a method of text analysis in which the researcher categorized textual units into categories that have been inductively or deductively established.

The unit of analysis in this study was the individual appearance of a branded name, a branded product or service in 50 Hollywood movies released in the years 2000, 2001, 2002, 2003, and 2004 in the United States.

#### **Selection of the Time Period**

This study examined the context of scenes in Hollywood movies released from 2000 to 2004. Those five years were chosen as the time period for this study for two

reasons. First, the product placement industry in the United States had witnessed considerable growth in those years. McCarthy (2004) noted that the industry had experienced “the gold rush”. For the past several years, advertisers spent less money on traditional advertising and devoted an increasing budget for non-traditional marketing, of which product placement accounts for a large proportion (Graser, 2006). Consequently, Hollywood movies released after 2000 were affected by this trend and were more suited for this study in order to generate results that could be applied to the up-to-date industry circumstances.

The second reason why movies from those years were chosen was because the previous study in a similar scope done by Galician and Bourdeau (2004) looked at movies of 1977, 1987, and 1997. Although the study of this paper did not conduct a trend study as Galician and Bourdeau did, it would be worthwhile to look at the time period that the previous study did not cover and to generate updated data that is comparable to the previous one.

#### Selection of the Samples

For the samples to be analyzed, 50 movies were chosen from the year of 2000, 2001, 2002, 2003, and 2004 (i.e., 10 movies from the each year). The sample movies were drawn from ten highest grossing movies with nationwide domestic theater release of each year. For the list of all sample movies, see Appendix A.

#### Sampling Method

Digital Versatile Discs (DVDs) of 50 sample movies were rented and played on a player, which gave the coder the ability to stop and play back as often as required to

complete the coding on the coding sheets. The coding sheet was prepared before the coder started coding. All appearances of branded names, products, and services in 50 movies were coded. An appearance was defined as: anytime a branded name, product, or service was seen and/or mentioned in a recognizable way. Since it was not possible to distinguish intentional placements from those randomly placed without promotional intention, all brands recognizable were coded as product placement.

Branded names are recognizable in two ways. First, products or services that appeared in movies are recognizable as the existing brands by showing of labels, appearance, and/or verbal mentioning. Second, branded names, company names, and/or brand or company signage appeared and were recognizable as the existing brand. In both ways, the branded names, products, or services were coded as product placement.

#### Coding Categories

The categories of analysis for product placement were made up of the following dimensions: the character(s) associated to the brands, usage of the brands, the storyline of scenes in which brands are placed, violent or pornographic depictions, and the overall image of movies.

Each category breaks down into the following elements.

- The character(s) associated to the brands

The character(s) plays

[a leading role; a secondary role; or an extra role]

[a heroic role; a neutral role; or a villainous role]

- A verbal reference of the brands

The reference mentions the brand

[positively; neutrally; or negatively]

The expression observed when the reference made is

[positive; neutral; or negative]

- The usage of the brands

The brand is used for

[a positive purpose; neutrally; or a negative purpose]

The result caused by using the branded product or service is

[positive; neutral; or negative]

The way the brand is used is

[appropriate; or inappropriate]

When the character(s) conduct things that need a certain qualification (driving a vehicle, consuming alcohol, smoking cigarettes, etc.), the character is

[qualified to do that; or disqualified to do that]

- The storyline of the scenes have

[positive plot; neutral; or negative]

- Violent depiction in the scenes

In the scenes in which the brand is placed, violent depiction is

[observable; not observable]

- Pornographic depiction in the scenes

In the scenes in which the brand is placed, pornographic depiction is

[observable; not observable]

- Image of the movie

Rating by MPAA film rating system

### Intercoder Reliability

To ensure the accuracy of the coding process, two coders, the author and another graduate student in the School of Journalism and Mass Communications, coded 5 movies out of 50 sample movies (i.e., 10%) for intercoder reliability. The author had a training session with the second coder before the second coder conducted the pilot coding. Both coders were provided with a set of randomly selected 5 movies, and coding sheets. After Coding 10% of the sample, Scott's Pi formula was used to calculate intercoder reliability for all categories coded in the study. Using the Scott's Pi formula for this study showed intercoder reliability of 92%.

### Data Analysis

The data was displayed in a unit of length of brand appearance. A unit of percentage was also used to enable the researcher to compare each category.

## Chapter IV

### Results

This study was done to determine the relationship between product placement and context in movies. The researcher looked at fifty Hollywood movies (the ten highest grossing movies from the year 2000 to 2004) as samples. The researcher obtained the data based on length of brand appearance. Out of 50 movies, the total duration of observed product placement was 5 hours 26 minutes 44 seconds (19604 seconds). Brands with 233 names were placed, with a total of 465 appearances.

#### Associated Characters

The first research question determined the relationship between brands and the associated character, when brands are held, used, consumed, or mentioned by characters in a movie.

This was examined in two ways: the prominence of the role and types of role. The prominence of the role indicates how much influence the role has on the movie, while types of role concerns what characteristics the character has.

Table 1 illustrates how prominent the role is when brands are associated with characters. As Table 1 shows, 71% of brands were associated with characters which play the most important role, while 5% of them were related to random, unimportant characters.

**TABLE 1:**

Prominence of a Role Played by the Characters when Brands are Associated to them in 50 Movies from the Years 2000-2004

(total: 5 hours 16 minutes 44 seconds)		
Leading Role	Secondary Role	Extra Role
71%	24%	5%

Table 2 illustrates the relationship between types of characters and associated brands. It shows that 56% of brands were associated with heroic characters: those who play admirable roles, while 44% of brands were associated with characters that do not show positive characteristics.

**TABLE 2:**

Types of Roles Played by Characters when Brands are Associated to them in 50 Movies from the Years 2000-2004

(total: 5 hours 16 minutes 44 seconds)		
Heroic Role	Neutral	Villainous Role
56%	33%	11%

### Oral Placements

The second research question concerned oral placements. This refers to the placements that involve oral mentioning of brand names. This section of study breaks down into two categories: the tone of spoken words that refer to brands, and the expression made by characters when they talked about brands.

In the sample 50 movies, oral placements were observed for only 2 minutes and



55 seconds. Compared to the total length of visual placements; 5 hours 23 minutes and 49 seconds, oral placements take only 0.89% of all the placements in this study.

Table 3 shows that slightly more neutral words than positive words were used when referring to brands. On the other hand, only 8% of brands received negative words.

**TABLE 3:**

Tone of Spoken Words for Oral Reference to the Brands in 50 Movies from the  
Years 2000-2004

(total: 2 minutes 55 seconds)		
Positive Tone	Neutral Tone	Negative Tone
44%	48%	8%

Table 4 examines the expression made by characters when they talk about the brands. It includes the facial or body expression and the tone of voice. It shows that 51% of oral references involved positive expressions such as cheerful voice tones or a smiling face. Contrarily, only 6% of placements showed negative expressions.

**TABLE 4:**

Expression Made for Oral Reference to the Brands in 50 Movies from the Years 2000-2004

(total: 2 minutes 55 seconds)		
Positive Expression	Neutral	Negative Expression
51%	43%	6%

### Brand Usage

The third research question concerns the way branded products or services are used in movies. It breaks down into four categories: the purpose for which brands are used, the result produced by using the brands, appropriateness of using the brands, and characters' legal qualification for using the brands.

Table 5 examined purpose of brand usage. It looked at the intention or expectation of characters when they used brands, no matter what results were produced from the brands usage. While 47% of brands were used for a positive purpose, 22% of brand usage was intended to cause negative effects, such as harming another person.

**TABLE 5:**

Purpose of Using Branded Products or Services in 50 Movies from the Years  
2000-2004

(total: 5 hours 3 minutes 10 seconds)		
Positive	Neutral	Negative
47%	32%	21%

Table 6 examined consequences of brand usage. It shows that 27% of brand usage caused negative or unexpected results.

**TABLE 6:**

Result Caused by Using Branded Products or Services in 50 Movies from the  
Years 2000-2004

(total: 5 hours 2 minutes 42 seconds)

Positive	Neutral	Negative
43%	31%	26%

Table 7 examined whether branded products or services were used in the way in which they are intended to be used.

**TABLE 7:**

**Appropriateness of Using Branded Products or Services in 50 Movies from the  
Years 2000-2004**

(total: 4 hours 37 minutes 15 seconds)	
Appropriate	Inappropriate
71 %	29%

Table 8 looked at whether a user was legally qualified to use a brand when the brand needed qualification or was restricted to certain ages. In this study, observed cases were alcohol drinking, driving of vehicles, cigarette smoking, firearms usage, and trespassing. “Cannot tell” includes cases in which there was insufficient clues to determine the users’ age or qualification, and also cases in which the character was not human.

**TABLE 8:**

Qualification of the Characters to Use Branded Products or Services (Alcohol, Cigarette, Driving, etc.) in 50 Movies from the Years 2000-2004

(total: 2 hours48 minutes 29 seconds)

Qualified to Use	Cannot Tell	Unqualified to Use
79.6%	0.4%	20%

### Storyline

The fourth research question examined the relationship between product placement and the storyline of scenes. Table 9 shows the result.

**TABLE 9:**

Context of Storyline of Scenes in which Product Placement Appears in 50 Movies  
from the Years 2000-2004

(total: 5 hours26 minutes 44 seconds)		
Positive	Neutral	Negative
53%	28%	19%

### Violence and Pornography

The fifth research question asked if there is violent or pornographic depiction in scenes with brands.

Table 10 showed that the researcher observed violent depiction in 42% of placements.

**TABLE 10:**

Violent Depiction in Scenes in which Product Placement Appears in 50 Movies  
from the Years 2000-2004

(total: 5 hours 26 minutes 44 seconds)	
Observable	Not Observable
42%	58%



Table 11 shows that placements did not involve any pornographic depiction at all. In fact, there were no pornographic scenes in the sample movies regardless of product placement.

**TABLE 11:**

Pornographic Depiction in Scenes in which Product Placement Appears in 50  
Movies from the Years 2000-2004

(total: 5 hours 26 minutes 44 seconds)	
Observable	Not Observable
0%	100%

### Image of Movies

The film rating system instituted by Motion Picture Association of America (MPAA) was used to determine the image of the movies in this study.

Table 12 shows the proportion of ratings of sample movies (for the rating of each movie, see Appendix A). For example, there were 28 PG-13 rated movies, while no NC-17 rated movies were included.

**TABLE 12:**

#### MPAA Film Ratings of the Sample 50 Movies

(total: 50 movies)				
G	PG	PG-13	R	NC-17
6%	26%	56%	12%	0%

Table 13 shows brand appearance and movie ratings. For example, all the G rated movies involved only 6 seconds, less than 1%, of product placement. R rated movies took 20% of the entire placement, although only 12% of the movies in the sample were R rated.

**TABLE 13:**

MPAA Film Ratings of Movies and Brand Appearance in 50 Movies from the  
Years 2000-2004

(total: 5 hours 26 minutes 44 seconds)				
G	PG	PG-13	R	NC-17
0%	8%	72%	20%	0%

Table 14 shows an average length of brand appearance for the different film ratings. For example, the total length of placements in PG rated movies (1657.8 seconds) divided by number of rated PG movies in the sample (13 movies) gives the average length of 127.5 seconds.

**TABLE 14:**

MPAA Film Ratings of Movies and Average Length of Brand Appearance in  
50 Movies from the Years 2000-2004

(seconds)				
G	PG	PG-13	R	NC-17
2.3	127.5	500.7	653.2	0

## Chapter V

### **Discussions and Conclusion**

The research question of this study focuses on the relationship between product placement and the context of movies in which they appear. The researcher examined the top 10 grossing Hollywood movies from the year 2000 to 2004 (total 50 movies). Guided by theories of classical conditioning and transformational advertising, the researcher questioned if brands are embedded in movies randomly only to increase its exposure, or if brands are associated with certain contexts of movies to expect some effects that the particular context gives to brands. The results indicate that brands are not randomly placed in scenes. Rather, this study revealed that more brands are placed in scenes that have positive contexts, rather than in scenes that have negative contexts.

#### **Association with Characters**

The result showed that more than 70% of brands are associated with characters that play leading roles. In terms of types of roles, the results showed that 56% of brands are associated with heroic characters while 11% of them are associated with characters with villainous roles. Overall, it can be said that more brands are associated with the main heroes of a movie.

Those results reflect the natural tendency for most movies: that leading roles have more appearance time on the screen, compared to other roles, meaning they are less important characters. However, it should also be considered that the number of characters playing a leading role is much smaller than the number of characters playing

extra, because most movies have one or at the most a couple of leading characters while there are hundreds of extras.

The results support the idea of lifestyle advertising, suggested by McCarty (2004). In the notion of lifestyle advertising, viewers create a perception of a desirable world by seeing what movie characters do on the screen. Naturally, viewers associate their desirable position with heroic characters rather than with characters that have undesirable attributes.

In the movie “Bruce Almighty” (2003), a car is symbolically portrayed to represent the status of one's life. For the first half of the story, the main character Bruce constantly complained about his old car as a part of his miserable life. When his situation became worse by getting fired from the job and losing his girlfriend, the already shabby car was further damaged by gangsters. After he gained a miracle power, he then drove a brand-new Saleen S7 as a complement to his desirable life. In this case, the movie shows a desired life of a powerful heroic character associated with a high-performance car, contrasting to a miserable character with an old car which is undesirable to viewers.

#### Placements by Oral Mention

This section of the study was divided into two categories: the literal words used when mentioned orally and the expression made by the speakers. The results showed that almost the same amount of positive words and neutral words are used to refer to the brands; 44% and 48% respectively. From the viewpoint of expressions made by characters when they mention brands, the amount of positive expressions and neutral

expressions showed slight differences. Overall, there are as many neutral oral placements as there are positive placements, while the researcher observed very little negative references. In most observed cases speakers mentioned brand names as a part of their conversation without any preference over the brands. For example, in the movie “National Treasure” (2004), a lady from a museum store said “we take Visa” to tell her customer to use a credit card. In this scene, there was no preference or expression that could be observed in the conversation.

Segrave (2004) noted that product placement was expected to have a function of celebrity endorsement when brands were talked about by celebrities. Put together with the result that most brands are associated with the main characters of a movie, the fact that more than 90% of brands receive either positive or neutral reference can be supportive of the notion of the celebrity endorsement function of product placement.

This section of the study is still in question because sample data of oral placements is scarce compared to visual placements. The total length of oral placements of 50 sample movies is only 2 minutes 55 seconds out of 5 hours 26 minutes 44 seconds, which is the total length of all the placements. To have a more precise discussion, larger samples would be needed.

### Product Usage

An interesting result of this category of study is that 27% of brand usage led to unfavorable outcomes. This result was mainly brought about by usage of cars. Compared to other kinds of products, which for the most part were used properly and followed by positive or neutral results, cars are exceptionally related to negative

outcomes. As a natural result of car chasings and car crashes, which seems to be essential for action movies, there were many injuries and deaths caused by using branded cars. Many branded cars were crashed and seriously damaged on the screen, which was rarely observed for other kinds of products.

The result that 20% of characters were not qualified to use certain products which require a legal qualification, such as alcohol, cigarettes, or cars, is also an interestingly high percentage. This result was partially against what Segrave (2004) noted that the illegal consumption or usage of products are strictly avoided by marketers and product placement firms. For example, in “Scary Movie” (2000), there were depictions of underage drinking and driving under the influence: six high school students including main characters were drinking Jack Daniels in a BMW car. Even though there was no scene which showed the driver consuming the alcohol, other passengers were drinking inside the car clearly showing the labeled bottle of Jack Daniels. Moreover, the car, clearly identified as a BMW, hit a pedestrian because of the driver’s negligence. Another case was underage driving in the movie “Harry Potter and the Chamber of Secrets” (2002). Throughout the movie, two main characters, both of whom are elementary school students, drove a Ford Anglia car. In this case, the car was also used very carelessly and it crashed. Those two cases were very prominent and took a large portion of the “unqualified” category, because both scenes were comparatively long (4 minutes and 4 seconds for “Scary Movie,” and 9 minutes and 7 seconds for “Harry Potter”).



### Storyline

The results showed that 53% of the placements were associated with a positive storyline, compared to 19% of them with a negative storyline. This result partially corresponds to the notion of classical conditioning and the transformational advertising. From the viewpoint of these theories, scenes with placements have to elicit a positive feeling from viewers, in order to generate a positive attitude towards the brand. As a consequence of seeing pairings of a positive storyline (unconditional stimulus) and a brand (conditional stimulus), viewers come to have positive feelings whenever they see the brand. Moreover, viewers' positive feelings engendered by positive storylines are expected to be transferred to the viewers' experience of using the brands.

### Violence and Pornography

Interestingly, the study showed that nearly half of all placements were associated with some kind of violent depiction. The main reason for this result is that cars are the most dominant category among all the products placed in the sample 50 movies, and that violent depictions are frequently observed when cars appeared on the screen. For example, in "Terminator 3: Rise of the Machines" (2003), three different brands of cars appeared on the screen, which was filled with crashes, explosions, and gun shootings for 19 minutes. After coding 50 sample movies, the researchers found that violent car actions are almost inevitable for action movies. In most cases, brand names are still identifiable even though the cars are associated with violence.

In the coding category of pornographic depiction, none of the placements were associated with pornographic depiction. This result reflects the selection of samples of

this study. Because sample movies of this study are top grossing movies in U.S. theatres, all the movies are popular movies with the public and these generally do not contain pornography. Therefore, there were no pornographic scenes in the fifty movies regardless of product placement.

### MPAA Film Ratings

In this study, image of movies was examined in terms of MPAA film ratings. The MPAA film rating, instituted by the Motion Picture Association of America, is a system used in the United States to rate a movie based on its content. The rating is mainly used to help guardians know if the movie is appropriate for their children. Issues considered to rate a movie is its theme, language, nudity and sex, and violence that can be offensive to children or adolescents.

The ratings consist of five levels of classification;

Rated G: General audience - all ages admitted

PG: Parental guidance suggested - some material may not be suitable for children

PG-13: Parents strongly cautioned – some material may be inappropriate for children under 13

R: Restricted – under 17 requires accompanying parent or adult guardian

NC-17: No one 17 and under admitted

(Motion Picture Association of America)

According to MPAA film ratings, rated G movies are the least controversial

whereas NC-17 movies contain more radical elements. Out of the 50 sample movies in this study, more than a half of them are rated PG-13 while there were no movies rated NC-17. As a result, R rated movies show the highest average brand appearance time compare to movies of rated G, PG, and PG-13. There are six R rated movies in the sample; “Gladiator” (2000), “Scary Movie” (2000), “Terminator 3: Rise of the Machines” (2003), “The Matrix Reloaded” (2003), “The Matrix Revolutions” (2003), and “The Passion of the Christ” (2004). Among those six movies, “Gladiator” and “The Passion of the Christ” do not have any product placements. The other four R rated movies that have high average brand appearances are action-oriented movies with a lot of violent scenes such as a car chasing and gun shootings. From this study, the researcher observed that there are more placements in movies that are aimed at more specific audiences in terms of the MPAA rating system.

### Conclusion

This study concluded that product placement is closely associated with the context of scenes in which brands are embedded. It showed that product placement is not just increasing exposure of brand logos or packages on the screen. The results agree with the notion of transformational advertising that there should be a positive context behind placements as a stimulus that elicit audiences’ favorable feelings towards the brands. The findings of this study also agree with the idea that product placement functions as a celebrity endorsement and lifestyle advertising by showing brands in a favorable way.

The results of this study provide a partial basis for the notion that brands are

embedded in scenes that have a positive context rather than a negative context, in order to expect advertising effects of product placement. The results correspond to the marketers' aim of having their brands "portrayed in a favorable light", which is a result of the survey asking marketers' expectations towards product placements (Karrh, McKee, and Pardum, 2003). It also demonstrates that product placement firms, the agencies working as an intermediary between marketers and movie studios, have been able to break into the movie making process in order to embed their clients' products in a favorable manner. This can alleviate one of the weaknesses of product placement in the past for marketers, as mentioned in the literature review, that marketers do not have control over how their brands appear on the screen. Now the intermediary enables marketers to control the appearance of their brands on screen to their benefit.

### Limitations

The 50 movies coded by this study were ten highest grossing movies of theatrical release from the years 2000 to 2004. This study was limited by its time frame. As mentioned in the literature review section, the product placement industry is still in a stage of development. Although its business became intensified around the year 2000, which was the reason why the researcher selected the time frame of this study, the data from the movies from six years ago may not be applicable to the today's industry. Therefore, this study is only pertinent to the time frame of 2000 to 2004.

This study was also limited by its categories of analysis. Genres of movies such as action, animation, comedy, etc. were not considered into coding process. Therefore, the results are pertinent when looking at the sample 50 movies as a whole.

### Direction for Future Research

The interesting finding that should be studied further was that more product placements were displayed in the movies that have stricter MPAA ratings. According to the result of this study, rated R movies displayed the highest average time of brand appearance. Comparison between movies with different ratings or movies of different genres was not explored in this research study, but it is a recommended area for future research.

Advertising is an evolving entity as consumers and media are changing every moment. Product placement in particular is still a developing field and is still waiting for a consensus to be made in the area of academia and also among business practitioners. Therefore, another interesting study would be trend research that compares different time frames. Dramatic change can be expected from trend research that compares the latest product placements with those of years ago.

In addition, researchers also need to pay attention to critical view of product placement. There has been criticism towards market-driven movie making in the U.S. movie industry. For example, its influence on children is an area which deserves more research and discussion. From an artistic viewpoint, critics are worried that advertising spoils movies, which should be viewed as pieces of art.

The research certainly needed for the product placement industry is experimental research involving human subjects to see what makes product placement effective. There are still many categories to be researched in order to develop a theoretical background for product placement, such as congruence of products with a context, or an

extent of brand recall and brand recognition.

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Appendix A: List of 50 Sample Movies  
(The 10 Top-Grossing Movies of 2000, 2001, 2002, 2003, and 2004\*)

				MPAA rating
2000	1	How the Grinch Stole Christmas	Universal Studios	PG
	2	Cast Away	20th Century Fox	PG-13
	3	Mission: Impossible II	Paramount Pictures	PG-13
	4	Gladiator	Dream Works	R
	5	What Women Want	Paramount Pictures	PG-13
	6	The Perfect Storm	Warner Bros.	PG-13
	7	Meet the Parents	Universal Studios	PG-13
	8	X-Men	20th Century Fox	PG-13
	9	Scary Movie	Miramax	R
	10	What Lies Beneath	Dream Works	PG-13
2001	1	Harry Potter and the Sorcerer's Stone	Warner Bros.	PG
	2	The Lord of the Rings: The Fellowship of the Ring	New Line Cinema	PG-13
	3	Shrek	Dream Works	PG
	4	Monsters, Inc.	Buena Vista/Walt Disney Pictures	G
	5	Rush Hour 2	New Line Cinema	PG-13
	6	The Mummy Returns	Universal Studios	PG-13
	7	Pearl Harbor	Buena Vista/Walt Disney Pictures	PG-13
	8	Ocean's Eleven	Warner Bros.	PG-13
	9	Jurassic Park III	Universal Studios	PG-13
	10	Planet of the Apes	20th Century Fox	PG-13

Appendix A: List of 50 Sample Movies (continued)

2002	1	Spider-Man	Sony Pictures Studios	PG-13
	2	The Lord of the Rings: The Two Towers	New Line Cinema	PG-13
	3	Star Wars: Episode II - Attack of the Clones	20th Century Fox	PG
	4	Harry Potter and the Chamber of Secrets	Warner Bros.	PG
	5	My Big Fat Greek Wedding	IFC Films	PG
	6	Signs	Buena Vista/Walt Disney Pictures	PG-13
	7	Austin Powers in Goldmember	New Line Cinema	PG-13
	8	Men in Black II	Sony Pictures Studios	PG-13
	9	Ice Age	20th Century Fox	PG
	10	Chicago	Miramax	PG-13
2003	1	The Lord of the Rings: The Return of the King	New Line Cinema	PG-13
	2	Finding Nemo	Buena Vista/Walt Disney Pictures	G
	3	Pirates of the Caribbean: The Curse of the Black Pearl	Buena Vista/Walt Disney Pictures	PG-13
	4	The Matrix Reloaded	Warner Bros.	R
	5	Bruce Almighty	Universal Studios	PG-13
	6	X2: X-Men Unite	20th Century Fox	PG-13
	7	Elf	New Line Cinema	PG
	8	Terminator 3: Rise of the Machines	Warner Bros.	R
	9	The Matrix Revolutions	Warner Bros.	R
	10	Cheaper by the Dozen	20th Century Fox	PG

Appendix A: List of 50 Sample Movies (continued)

2004	1	Shrek 2	Dream Works	PG
	2	Spider-Man 2	Sony Pictures Studios	PG-13
	3	The Passion of the Christ	20th Century Fox	R
	4	Meet the Fockers	Universal Studios	PG-13
	5	The Incredibles	Buena Vista/Walt Disney Pictures	PG
	6	Harry Potter and the Prisoner of Azkaban	Warner Bros.	PG
	7	The Day After Tomorrow	20th Century Fox	PG-13
	8	The Bourne Supremacy	Universal Studios	PG-13
	9	National Treasure	Buena Vista/Walt Disney Pictures	PG
	10	The Polar Express	Warner Bros.	G

\*according to Box Office Mojo

## Appendix B: Coding Sheet

Title

Page:

BrandName		Product Category		Visual	Verbal	Storyline	Porno
						+ // -	Y N
Time	Character	Verbal Reference		Purpose		Appropriateness	Violence
: :	Lead Sec Extra	+ // -		+ // -		+ // -	Y N
Length	+ // -	Expression		Result		Qualification	
: :		+ // -		+ // -		+ ? -	
Scene Description							

BrandName		Product Category		Visual	Verbal	Storyline	Porno
						+ // -	Y N
Time	Character	Verbal Reference		Purpose		Appropriateness	Violence
: :	Lead Sec Extra	+ // -		+ // -		+ // -	Y N
Length	+ // -	Expression		Result		Qualification	
: :		+ // -		+ // -		+ ? -	
Scene Description							

BrandName		Product Category		Visual	Verbal	Storyline	Porno
						+ // -	Y N
Time	Character	Verbal Reference		Purpose		Appropriateness	Violence
: :	Lead Sec Extra	+ // -		+ // -		+ // -	Y N
Length	+ // -	Expression		Result		Qualification	
: :		+ // -		+ // -		+ ? -	
Scene Description							

BrandName		Product Category		Visual	Verbal	Storyline	Porno
						+ // -	Y N
Time	Character	Verbal Reference		Purpose		Appropriateness	Violence
: :	Lead Sec Extra	+ // -		+ // -		+ // -	Y N
Length	+ // -	Expression		Result		Qualification	
: :		+ // -		+ // -		+ ? -	
Scene Description							